

UDK 008

Karpov Victor

Doctor of Historical Sciences,
Head of the department of Art Study Expertise
at the National Academy of Managerial
Staff of Culture and Arts
ORCID 0000-0002-3446-9187
vvkarpoff@ukr.net;

Syrotynska Natalia

Doctor of Art,
Head of the department of Medieval Studies
and Ukrainian Music
at the M. Lysenko Lviv National Music Academy
ORCID 0000-0001-9524-4574
nsyrotynska@gmail.com

HOMO IN VIA: FROM THE PLATO'S CAVE TO THE MODERN NEUROSCREEN

The purpose of the article is an interpretation of the famous Platonic myth about a cave from the perspective of the critical images rethinking in the context of their accentuation during the millennial development of the humankind culture as well as in acquiring the corresponding term for the designation of the modern style. **Methodology.** The choice of research strategies in identifying the features of changing key periods has determined the application of the systemic and integrated approach and contributed to the comprehension of value-based social and cultural imperatives within the historical development of humankind. The implementation of the semiotic and functional procedures is formed due to the identification of iconic connections between the symbols of the Platonic myth within the time-separated periods. The use of comparative and heuristic research methods helped to identify structural models reflecting the features of the functioning of culture at its various stages. Regarding the particular context, we use the prognostic aspect of the study, which involves understanding of new symbols that reflect social relations and cultural and artistic forms of modern information and technological civilization. The use of the mentioned methods of research contributed to obtaining their theoretical results. **The scientific novelty** of the study lies in the formulation and development of an actual topic, which within the scientific dimension has not received comprehensive and objective coverage and is being investigated for the first time. The research proves the idea that consists in the fact that the results of understanding of the images of the Platonic myth serve to build a new reading of the ways of development of human civilization, as well as to determine the value-based categories of the modern hyper-informational society. **Conclusions.** The development of the human culture demonstrates a tangible link of contemporary worldview landmarks with unique opportunities for technical innovation, which requires the introduction of new terminology. Also, it is noted that the Platonic myth of the cave arises with the appropriate marker, the polysemy of which made it possible to identify critical moments of the historical and cultural development of humankind and formulate appropriate definitions. The neuro art term is proposed which accumulates modern artistic means, reflected in a combination of unique expressive possibilities of sound, image, and text, which project a particular idea into the human subconscious with the help of various means of modern technology. Thus, a new reality of human existence arises - neuroscreens with the domination of political and economic interests, activating manipulative schemes based on eidetic means of representativeness. It is stated that the Platonic eidos discovers internal versatility, is the categorical structure of medieval and modern philosophers, correlates the artistic, historical processes of different periods, and therefore fully corresponds to the definition of contemporary style as eidetic.

Key words: Plato, cave allegory, Eidos, primitive culture, transgression, neuroscience, the reality of the neuroscreen.

Карпов Віктор Васильович, доктор історичних наук, завідувач кафедри мистецтвознавчої експертизи Національної академії керівних кадрів культури і мистецтв; Сиротинська Наталія Ігорівна, доктор мистецтвознавства, завідувач кафедри музичної медієвістики та україністики Львівської національної музичної академії ім. М.В. Лисенка

Номо in via: від платонові стіни до модерного нейроекрану

Мета дослідження полягає у прочитуванні відомого платонівського міфу про печеру з позиції переосмислення ключових образів в контексті їх акцентуалізації впродовж тисячолітнього розвитку культури людства, а також у віднайденні відповідного терміну для означення сучасного стилю. **Методи дослідження.** Вибір дослідницьких стратегій при виявленні особливостей зміни виокремлених періодів визначив застосування системного та комплексного підходів, що забезпечило встановлення ціннісних суспільно-культурних імперативів в межах історичного розвитку людства. Застосування семіотично-функціонального підходу зумовлене віднайденням знакових зв'язків поміж символами платонівського міфу в межах розрізнених в часі періодів. Використання порівняльного і евристичного методів дослідження сприяло виявленню структурних моделей, що відображають особливості функціонування культури на різних її етапах. В цьому контексті використовуємо також прогностичний аспект дослідження, що передбачає осмислення символів, що відображають суспільні взаємини та культурно-мистецькі форми сучасної інформаційно-технологічної цивілізації. Використання вказаних методів дослідження сприяло отриманню власних теоретичних результатів. **Наукова новизна** одержаних результатів полягає у постановці і ро-

зробці актуальної теми, яка в науковому вимірі не отримала всебічного й об'єктивного висвітлення та досліджується вперше. Обґрунтовано ідею, яка полягає у тому, що результати осмислення образів платонівського міфу слугують вибудовуванню нового прочитання шляхів розвитку людської цивілізації, а також визначенню ціннісних категорій сучасного гіперінформаційного суспільства. **Висновки.** Розвиток культури людства задемонстрував відчутний зв'язок сучасних світоглядних орієнтирів з унікальними можливостями технічних інновацій, що потребує впровадження новітньої термінології. Зазначено, що відповідним маркером постає платонівський міф про печеру, багатозначність якого дозволила виявити ключові моменти історико-культурного розвитку людства і сформулювати відповідні означення. Запропоновано термін нейромистецтво, що акумулює сучасні мистецькі засоби, відображені у поєднанні характерних виразових можливостей звуку, зображення і тексту, які сукупно проєктують визначену ідею на людську підсвідомість за допомогою різноманітних засобів сучасної техніки. В такий спосіб постає нова реальність людського буття – нейроекран із домінуванням політичних та економічних замовлень, що активізують маніпулятивні схеми, базовані на ейдетичних засобах виразовості. Констатується, що платонівський ейдос виявляє внутрішню багатозначність, є *категоріальною структурою* середньовічних та сучасних філософів, корелює художньо-історичні процеси різних періодів, тож вповні відповідає означенню сучасного стилю як ейдетичного.

Ключові слова: Платон, алегорія Печери, ейдетизм, первісна культура, трансгресія, нейромистецтво, реальність нейроекрану.

Карпов Виктор Васильевич, доктор исторических наук, заведующий кафедрой искусствоведческой экспертизы Национальной академии руководящих кадров культуры и искусства; Сиротинская Наталия Игоревна, доктор искусствоведения, заведующая кафедрой музыкальной медиэвистики и украинистики Львовской национальной музыкальной академии им. Н.В. Лысенко

Ното in via: от платоновой стены к современному нейроэкрану

Цель исследования заключается в прочтении известного платоновского мифа о пещере с позиции переосмысления ключевых образов в контексте их акцентуализации в течение тысячелетнего развития культуры человечества, а также в приобретении соответственного термина для обозначения современного стиля. **Методы исследования.** Выбор исследовательских стратегий при выявлении особенностей изменения ключевых периодов определил применение системного и комплексного подходов, способствовал осмыслению ценностных общественно-культурных императивов в пределах исторического развития человечества. Применение семиотического и функционального подходов обусловлено выявлением знаковых связей между символами платоновского мифа в пределах разделенных во времени периодов. Использование сравнительного и эвристического методов исследования способствовало выявлению структурных моделей, отражающих особенности функционирования культуры на разных ее этапах. В этом контексте используем также прогностический аспект исследования, который предполагает осмысление новых символов, отражающих общественные отношения и культурно-художественные формы современной информационно-технологической цивилизации. Использование указанных методов исследования способствовало получению собственных теоретических результатов. **Научная новизна** исследования заключается в постановке и разработке актуальной темы, которая в научном измерении не получила всестороннего и объективного освещения и исследуется впервые. Обоснованно идею, которая заключается в том, что результаты осмысления образов платоновского мифа служат выстраиванию нового прочтения путей развития человеческой цивилизации, а также определению ценностных категорий современного гиперинформационного общества. **Выводы.** Развитие культуры человечества демонстрирует ощутимую связь современных мировоззренческих ориентиров с уникальными возможностями технических инноваций, что требует внедрения новой терминологии. Отмечено, что соответствующим маркером возникает платоновский миф о пещере, многозначность которого позволила выявить ключевые моменты историко-культурного развития человечества и сформулировать соответствующие определения. Предложен термин нейроискусство, который аккумулирует современные художественные средства, отраженные в сочетании характерных выразительных возможностей звука, изображения и текста, которые совокупно проэктируют определенную идею на человеческое подсознание с помощью различных средств современной техники. Таким образом возникает новая реальность человеческого бытия - нейроэкран с доминированием политических и экономических интересов, активизирующие манипулятивные схемы, основанные на ейдетических средствах изобразительности. Констатируется, что платоновский ейдос обнаруживает внутреннюю многогранность, является категориальной структурой средневековых и современных философов, коррелирует художественно-исторические процессы разных периодов, поэтому полностью соответствует определению современного стиля как ейдетического.

Ключевые слова: Платон, аллегория пещеры, ейдетизм, первобытная культура, трансгрессия, нейроискусство, реальность нейроэкрана.

Relevance of the research. Modern society demonstrates the active progress of innovative scientific technologies and discoveries that affects the cultural development of humankind and form a new era of information biased society. Comprehension of this process requires an adequate prognostic evaluation, which will help to identify the critical features of significant historical periods, as well as the establishment of appropriate terminological refinements to determine the characteristic style features. In this context, the use of the Platonic myth of the cave as a semiotic marker for identifying the distinctive socio-cultural characteristics of irregular periods in time is considered to be the most appropriate, and the introduction of a neuroscreen term for the determination of modern reality was also envisaged. On this basis, the problem of finding an adequate time, especially the dialogue between remote eras and the contemporary world of ubiquitous electronic coverage, is especially urgent. Therefore, the most appropriate term is Eidos, which

reveals an inner polysemy in the formation of Aesthetic-style principles and philosophical categories during the development of humankind - homo in via.

Analysis of existing studies and publications. The general strategy of the study of social development demonstrates a focus on the search for perfect myths and allegories, which offered an ideal system of signs, allowing to give a capacious definition of critical periods of human civilization. The myth of Plato about the famous Cave, which was used by bright minds throughout the last millennium. The sign of the myth is manifested in Christian theology, in the philosophical doctrines of idealist philosophers, and in the numerous interpretations of all times. Particular myth, in a certain way, became a textbook for the knowledge of the Platonism essence as such as well as remains relevant for researchers.

The purpose of the article is an interpretation of the famous Platonic myth about a cave from the perspective of the critical images rethinking in the context of their accentuation during the millennial development of the humankind culture as well as in acquiring the corresponding term for the designation of the modern style.

Statement of the primary material. One of the most famous allegories of the past is Plato's story of a cave, where prisoners are located, who can only look in one direction - on the Wall [9]. Behind the fire burns, and between people and the Wall there is nothing, they observe only their own Shadows and Shadow things that pass between them and fire, so they are forced to believe in the reality of the Shadows on the Wall, when one of the prisoners managed to escape from the cave and became the first who saw the sunlight.

Outstanding thinkers and philosophers have long been drawn to discover the most profound meanings in the Platonic images system. Platonic interpretation of the Cave as a sensual world, in which prisoners live, who believe that through the senses they know the actual reality. However, life is an illusion only, a vague shadow of Ideas/Eidos. Therefore, the Philosopher can get a better idea of the world of ideas, searching for answers to essential questions. However, it is pointless to share knowledge with the crowd, which cannot be torn away from the illusions of the everyday environment.

In Heidegger's interpretation, Plato's myth emphasizes the strength and movement that is necessary for the passage from the Cave to daylight and back to the caves [10]. The mentioned transitions should be understood as a change in the place of residence of a person as well as a change in the very essence. If we assume that the duration of such transitions reaches millennia, then it is likely that Plato's allegory will appear as a particular foresight of the transformation of Human.

The heart of the wall transformation is its starting point, which symbolizes the reflection of the world of Ideas/Eidos in the form of Shadows on the Wall.

Ideal	Human	Reality
Ideas/Eidos	Cave of Prisoners	Wall with shadows (world of sensual illusions)

The next stage is related to the Christianization of society - a human came out of the Cave and fell into a metaphorical Garden, in which he was given the opportunity to choose and to observe moral imperatives, which was considered a guarantee of eternal salvation. In this case, the real world - the kingdom of heaven - is offended in the Icon, since the Holy Fathers accepted the whole world as the icon of God: everything is an icon, everything is iconic [6]. In a particular way, such a transformation can be considered a transition from the Cave to the Gospel Light, which for the first time came to light with the birth of Christ in the main sanctuary of Bethlehem - the Cave of Christ, called the underground cave, which is located under the Church of the Nativity of Christ, where Jesus was born. From this moment on, the mortal Man received the proclamation of immortality and the possibility of attaining holiness up to the level of "deification" through full allying with the Creator. The Blessed Virgin became the symbol of this transformation, of which St. Scripture wrote. JOHN DAMASKIN: "You lived for God and came into existence to serve the worldly salvation for Him so that through God the covenant of God will be fulfilled with the fulfillment of the Word and our deification" [12].

Ideal	Human	Reality
Icon	Garden of choice	The world of moral imperatives

New Christian social consciousness has become dominant in the Middle Ages. During this period, a theological and philosophical thought is formed, an intellectual tradition and education developed, as well as canonical artistic forms. However, the Man, who got rid of the Plato Cave imprisonment and got into the Christian Garden gradually turns his back to the Icon and again finds himself in the Cave - in his subconscious, in the labyrinth of neural traffic, which slowly forms a new reality.

Thus, in place of the universal Christian model of the world with the undisputed authority of the Creator, a symbolic slogan of a new era, proclaimed at the end of the nineteenth century by Nietzsche - "God is dead," is put forward. Instead, God recognized himself a Man, which led to a radical change in priorities, the depreciation of spiritual motivations, the destruction of traditional forms and canons. It is no coincidence that the beginning of the twentieth century is associated with the avant-garde, which has an

apocalyptic sense that reached extreme acuity in early Christianity, and the goal of a new direction was the passage of the world, folded and sealed as a scroll on the eve of a significant transformation [15]. Probably such a change was served by the breakthrough of scientific discoveries, which resulted in complete apocalyptic displacement - instead of the icon was magnified an updated image of the Platonic Wall, which in the twentieth century was transformed into Wall / Screen - a universal model of the modern world with the undeniable authority of Man. Since then, public queries and artistic forms have focused on the ability of the screen (TV, computer, phone, tablet, smartphone, etc.) to influence the neuropsychological receptors of a person, to project in the human subconscious information that is further extrapolated to the outside world. The mentioned fact was the start of a new reality of human existence - Neuroscreen.

Ideal	Human	Reality
Screen / Wall	The subconscious labyrinth	The world of ideas interpretation

The counting of the human's conscious entry into the world of the own mysterious irrational entity - the subconscious, can be defined as a transgressive cultural breakthrough at the turn of the nineteenth and twentieth centuries, when European artists turn to the emotional "horizontal" of human existence, to the search for broad emotional components and forms of culture [7]. A certain phenomena led to the emergence of incredible artistic combinations that designed the cultural background of the coming decades. The mentioned issue is evidenced by the sharp destruction of established traditions embodied in architecture, sculpture, painting, music and the search for new artistic possibilities.

It is symptomatic that a similar output beyond the limits of the visible or the objective is observed in step-by-step progress and exact sciences. This feature concerning musical innovations noted by Irina Tukova [13], which marks the first third of the twentieth century as a time of radical restructuring of the scientific paradigm, when the non-classical (relativistic) picture of the world came to replace the classical (mechanistic). The mentioned evidence has been reflected in the art and confirmed the comparison of unrelated, at first glance, parallel innovations in the field of science and music.

1900 – Planck's quantum hypothesis;	1913 – "The Art of Noises" manifesto by Luigi Russolo
1905 –special theory of relativity; 1916 – Albert Einstein's general theory of relativity	1913 – first dodecaphony piece by Anton Webern (Orchestra play № 1);
1911 – The Rutherford model of the atom;	1910-ті – Technique of syntacord by Nikolay Roslavets;
1913 – Bohr model;	1918 – Ultrachromatism of Ivan Wyschnegradsky;
1922-1924 pp. –the first non-stationary solutions of A. Einstein's equations of A. Friedman, who initiated the formation of the theory of a non-stationary universe;	1919 – tropes of Josef Matthias Hauer; 1919 – creation of the theremin by Léon Theremin beginning 1920 – microton system of A. Habi;
1927 – the final formulation of the Copenhagen interpretation of quantum mechanics (including the principle of additionality and the principle of uncertainty of Heisenberg);	beginning 1920 –The Twelve-Tone Method of Composition by Schoenberg; 1928 –The ondes Martenot or "Martenot waves";
1929 –Hubble's law;	1929-1931 – Ionisation by Edgard Varèse.

Specific examples show that, like science, music is also unpredictable for its progress, and such processes demonstrate the way out to the surface of the profound potential of the human subconscious, which can only be compared with the boundless universe. In this way, human intelligence abandoned traditions and focused on internal feelings and experimentation with "Streams of Consciousness" - the newest Plato's "Shadows" neuroscreen. In this context, the return to the scheme outlined above reveals a number of important definitions that underline the expressive transgression of society.

Ideal	Human	Reality
Ideas/Eidos	Cave of Prisoners	Wall with shadows (world of sensual illusions)
Icon	Garden of choice	The world of moral imperatives
Screen / Wall	The subconscious labyrinth	The world of ideas interpretation

First of all, this is due to the state of the conclusion of the pre-Christian society, significantly hampered the possibility of a way out of the world of illusions, but modern society voluntarily sinks into the labyrinths of the own streams of consciousness to find more and more impulses of creative insights, extrapolated to the Screen. Thus, the constant fluidity of figurative interpretations led to the paradoxical

affirmation of the state of deformation as a norm, and the leading slogan in the twentieth century was the following slogan: the less art is reflected in real life, the more it is art. In a particular way, this led to a literal hacking of the public consciousness, against the backdrop of an intense flurry of scientific discoveries, which led to the paradoxical definition by human anthropologists of the late 19th - early 20th century as a transformed animal in culture clothing [2, 48]. Therefore, it is symptomatic that one of the first artistic trends in the aesthetics of the twentieth century considers fauvism (from the French Les Fauves - wild), and its representatives "savages." Fauvism was marked by the emotionality of the world's display, the spontaneity of rhythm and the intensity of color. The mentioned issues increased the interest of artists of the early 20th century with ancient cultural monuments that were kept in large ethnographic collections; in particular, one of the first to draw attention to Picasso, and traditional African forms is manifested in his work:

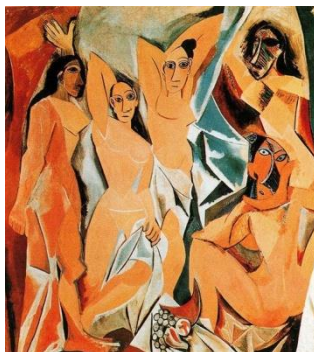


Image 1. Picasso, Les Demoiselles d'Avignon

Since the beginning of the twentieth century, the influence of African art l'art nègre has become a fait accompli of European culture and it is also evident in the early avant-garde. In the future, interest is transferred to Oceania, and the Surrealists first borrowed the stylization of natural forms, and Cubism brought this method to the complete abstraction from nature [4, 16]. It is interesting that similar is observed on examples of rock art, where also samples of primitive abstract forms and unreal images:



Image 2. Paleolithic Age, Africa

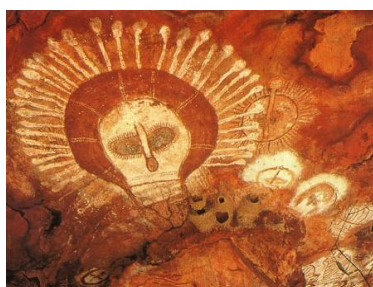


Image 3. Paleolithic Age, Australia

In other words, the convention of form also unites two art traditions, which are extreme in time, in a certain way. However, if the primitive art developed naturally and consistently, the development of the art of the late XIX-early XX century witnessed a tectonic fault, exposed the most sensitive nerves of the human soul and exacerbated the initial emotionality. The mentioned effects have been awoken in it primitive instincts [1, 36]. All these funds were aimed at penetrating into the world of vibrations of the Platonic Shadows or the "stream of consciousness," which brought to the surface numerous interpretations of hidden images. This process can be perceived as juggling with internal neural impulses with the release of the enormous energy of the "split" brain. It is not surprising that many artistic branches have come to replace the

established styles and trends of previous eras: symbolism, surrealism, fauvism, secession, modernism, impressionism, cubism, dadaism, expressionism, futurism, imagism, tashism, orphism, constructivism, abstract art, pop art, op-art, primitivism and others. All of them united at least one important feature - a rejection of external resemblance to life realities, therefore such characteristic forms of thinking as metaphors, associativity, fantastic imagery, abstractness, sensuality and the like came to the fore. All this in a special way influenced the emotional state of a person and spoke, first of all, to his feelings. This feature is characteristic of primitive art, which was aimed at reflecting not thoughts, but feelings and effects. A similar opinion was held by the well-known anthropologist Levi Strauss, who noted that Man first took up the most difficult - the systematization of the external environment at the level of sensory data [5, 60]. Therefore, already primitive images of the Paleolith are considered analogies of "feelings and effects," which were generated directly by tactile or visual sensations. Therefore, the basis of the primitive images is laid by bright emotional experiences, in particular, related to hunting, with the expression of the movement of animals and the like. The art of ancient times used a specific kind of memory, defined as an eidetic image. For this type of mind, the perception of the image and the reproduction in the other case occurred through non-verbal stimuli. In this case, eidetic image contributed not only to visual perception, but all senses [4, 74], which served as the perfect reproduction of individual images:

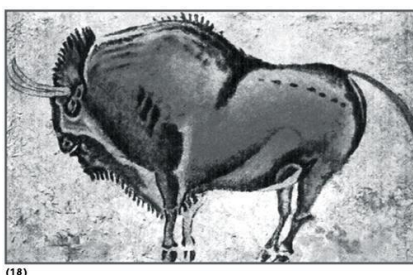


Image 4. Late Paleolithic, Spain

An essential feature of the primitive art is also the compositional feature of the "connecting" connection, which is a certain analogy of the modern technical reception of the "collage." Probably this was the first step of primitive humanity to generalization, which was formed gradually, thanks to the primary skill of locating things "in the neighborhood," with the observance of visual or tactile contact. Therefore, in the Paleolithic period, the integrity demonstrated a set of separate elements, each of which focused on the attention of the primitive man. In this, too, we see a mirror image of contemporary art with a demonstration of a conscious selection of the elements of the depicted. Thus, the artist focuses on color, line, or form, and the composer operates with certain qualities of musical texture - tone, timbre, rhythm, etc.

A significant influence on the formation of the artistic qualities of primitive society was played the conditions of survival in a dangerous environment, which formed the patterns of behavior and customs that in the future were captured in the human brain. With the gradual loss of a sense of danger, the original instinctive reactions have grown into a subconscious sense of aesthetic pleasure. The work of Vileyunur Ramachandran "The Brain Tells. What makes us human" states nine laws of neuroesthetics: grouping, maximal displacement, contrast, isolation, or perceptive solution of the problem, aversion to coincidences, order, symmetry, and metaphor [11]. In this context, the contemporary interpretation of neurotic art, which seeks to bridge society and the world of irrational sensations most clearly reflected at the extreme points of the diametrical plane: the primitive and the modern worlds, is especially promising [17]. This is especially noticeable in comparison with the Christian society, which was based on the Scriptures and the Word, which reflected on the ordering not only philosophical, but also educational priorities. Paradoxically, however, with the advancement of technological progress, especially in the 20th century, there is a gradual decrease in the role of the text, while the visual and sound environment becomes the dominant one, which again emphasizes the proximity of ancient times and the present.

The aforementioned manifests the need to find an adequate term for the characterization of the aesthetic style of our time, which could reflect the actual processes of the cultural evolution of humankind. The content of the relevant term would have to cover the primary historical and cultural paths and to harmonize with both the remote epochs and the modern reality of the globalized world. The solution to this situation was offered by Lyubov Kyyanovska, who identified the necessary Aesthetic-style foundations of the search term, among which the most important are the following [3]:

1. The ability to combine - coordinate - to correlate the artistic achievements of all times and peoples practically simultaneously, seeking in each of them a grain of truth.
2. Feeling of its inscription in the creative and historical process not only here and now, but at any moment of the past, dialogue with the art of previous eras.

As the most expedient term L. Kiyanovskaya considers the word "eidos", which connects, first of all, with Plato and gives the corresponding definition: "By way of being Eidos ... it is possible to realize it, and the

very embodiment in multiple subjects structured in accordance with his gestalt (Eidos as a pattern) and therefore they contain in their structure and form (Eidos as a species) its image (Eidos as an image) "[14]. This Platonic term was the basis of the idealistic trend of ancient philosophy and later influenced Christian theosophy. And the Christian day, which became the world-culminating culmination of the previous tens of millennia, is reflected in a certain way in modern times, we find out thanks to the stability of individual social and cultural forms of the Middle Ages [16]. Thus, the Platonic "eidos" exhibits a fantastic inner polysemy, demonstrating a consistent variability of meanings. This manifests itself at the level of the artistic characteristics of primitive society, in the philosophy of antiquity, as well as in medieval and modern philosophers - as a categorical structure, interprets the primary semantics of some concept.

A particular reading of the Platonic parable belongs to Friedrich Nietzsche, he sees in the images of light the saving spirit of love and fire: "They (that is, modern philistines-authors) are fleeing from a new bearer of light." But he follows them on the heels, slaughtering the love that gave birth and wants them "You must," he calls out to them, "go through my mysteries." You need cleaning and shocks. Dare for your salvation, leave the dimly lit angle of nature and life, the only one known to you. I will bring you into a realm, just as real ... learn how to become nature again, and let me transform you with it and in it with my charms of love and fire. "[8]

Therefore, the term "eidos" fully corresponds to the principles chosen by L. Kiyanovskaya, in particular, inscription into the artistic and historical process not only here and now, but at any moment of the past. However, just the moral aspect of the issue concerning the direction of the efforts of the modern globalizing society remains open - to enhance the manipulative capabilities of the neurocircuits in the hunt for the subconscious of a person, or to enlightenment in the spiritual Idea / Eidos Universe, to a large extent only qualitative humanitarian education and the light of the Heavenly World.

Conclusion. Modern society is distinguished by the tangible connection of ideological landmarks with the unique capabilities of technical innovations, which are perfected at a crazy pace. Therefore, there is a need to introduce the latest terminology to adequately characterize the existing situation. In this context, as the corresponding marker there appears Plato's myth about the cave, the significance of which allowed to reveal the critical points of historical and cultural development of humankind and formulate appropriate definitions. The term neuroart accumulates contemporary artistic means, reflected in the combination of the expressive features of sound, image, and text, projecting on a human subconscious a particular idea with the help of various means of modern technology. In this way, a new reality of human existence emerges - a neuroscreen of the domination of political and economic orders. A particular issue led to the activation of numerous manipulative schemes based on eidetic means of expression, connected, first of all, with the visual-sound context imposed on the almost Orwell's hybrid of today's slogans: war is peace, freedom-slavery, ignorance-force. In this way, the definition of the modern eidetic style appears in the context of choice between the original sensory affectivity and the ideal light of the Platonic Eidos.

Література

1. Біла А. Сюрреалізм. Київ, 2010. 208 с.
2. Гирц К. Інтерпретація культур. Москва, 2004. 560 с.
3. Кияновська Л. Який сьогодні стиль надворі? // Наукові діалоги з Н.О. Герасимовою-Персидською. Науковий вісник НМАУ ім. П.Чайковського. Вип. 19. Київ: НМАУ ім. П.Чайковського, 2017. С. 65 - 91.
4. Куценков П. Психологія первобитного і традиційного мистецтва. Москва, 2007. 232 с.
5. Леви-Строс К. Первобитное мышление / Пер., вступ. ст. и прим. А. Б. Островского. Москва, 1994. 384 с.
6. Лепакін В. Ікона та іконічність. Львів, 2001. 288 с.
7. Личкова В. Дивосад культури: Вибрані статті з естетики, культурології, філософії мистецтва. Чернівці, 2006. 160 с.
8. Ницше Ф. Вагнер в Байрейте. Странник и его тень. Избранные произведения в 3 томах. Т. 2. Москва, 1994.
9. Платон. Держави. Книга VII. Київ, 2000. С. 209 - 239.
10. Прокопенко В. Платонівський міф про печеру й дискусії навколо нього // Versus. Харків, 2014. № 2. С. 28 - 32.
11. Рамачандран В. Мозг розповідає: Що робить нас людьми / Пер. с англ. Чепель Елена. Москва, 2015. 422 с.
12. Творения преподобного Иоанна Дамаскина. Христологические и полемические трактаты. Слова на богородичные праздники / пер., коммент. о. Максим Козлов, Д. Афиногенова. Москва, 1997. 349 с.
13. Тукова І. Розвиток музичного мистецтва ХХ століття у співвідношенні з неklasичною науковою парадигмою // Мистецтвознавчі записки. Київ, 2013. Вип. 24. С. 241 - 248.
14. Эйдос. Словарь. Психология. URL: <http://galactic.org.ua/clovo/p-e9.htm>
15. Эпштейн М. Искусство авангарда и религиозное сознание // Новый мир. Москва, 1989. №12. С. 224 - 235.
16. Karpov V., Syrotynska N. Світоглядні та мистецькі паралелі середньовіччя і сучасності // Вісник Національної академії керівних кадрів культури і мистецтва: наук. журнал. Київ: Міленіум, 2018. № 2. С. 18 - 25.
17. Karpov V., Syrotynska N. Neuroart in the context of creativity // Вісник Національної академії керівних кадрів культури і мистецтва: наук. журнал. Київ: Міленіум, 2018. № 1. С. 21 - 36.

References

1. Bila A. (2010). Siurrealizm. Kyiv [in Ukrainian].
2. Hirz K. (2004). Interpretation of cultures. Moscow [in Russian].
3. Kyianovska L. (2017). What is the style of the day? / Naukovyi visnyk Nacionalnoi muzychnoi akademii im. P. Chaikovskoho, vyp. 19. Kyiv [in Ukrainian].
4. Kucenkov P. (2007). Psychology of primitive and traditional art. Moscow [in Russian].
5. Levi-Stross K. (1994). Primitive thinking. Moscow [in Russian].
6. Liepahin V. (2001). Icon and Iconicity. Lviv [in Ukrainian].
7. Lychkovah V. (2006). Miracle Garden of Culture: Selected articles on aesthetics, culturology, philosophy of art. Chernihiv [in Ukrainian].
8. Nitshe F. (1994). Wagner in Bayreuth. Wanderer and his shadow. Selected Works, t. 2. Moscow [in Russian].
9. Platon. (2000). The State, kn. VII. Kyiv [in Ukrainian].
10. Prokopenko V. (2014). Plato's myth about the cave and discussions around him / Versus, vyp. 2, 28-32. Kharkiv [in Ukrainian].
11. Ramachandran V. (2015). Brain recounts: What makes us human. Moscow [in Russian].
12. Monk John of Damascus. (1997). Christological and polemical treatises. Words for the Holy Virgin holidays. Moscow [in Russian].
13. Tukova I. (2013). Development of musical art of the twentieth century in relation to non-classical scientific paradigm / Mystectvoznachchi zapysky, vyp. 24, 241 – 248. Kyiv [in Ukrainian].
14. Eidos. Psychology. URL: <http://galactic.org.ua/clovo/p-e9.htm>
15. Epshtein M. (1989). Avant-garde art and religious consciousness // Novyi mir, vyp. 12, 224 – 235. Moscow [in Russian].
16. Karpov V., Syrotynska N. Medieval and contemporaneity world-visual and art parallels // Bulletin of the National Academy of Managerial Staff of Culture and Arts, 2, 177 – 182. Kyiv [in English].
17. Karpov V., Syrotynska N. Neuroart in the context of creativity // Bulletin of the National Academy of Managerial Staff of Culture and Arts, 1, 21 – 36. Kyiv [in English].

Стаття надійшла до редакції 8.08.2018 р.

УДК 327:351

Kostyrya Inna

Doctor of Political Sciences, Associate Professor,
Department of International Relations,
Kyiv National University of Culture and Arts
ORCID 0000-0003-2654-8472
prorectorknukim@gmail.com

ORIGINS OF MODERN DIPLOMACY: AKSUM, SYRIA AND BIZANTIUM BETWEEN THE WEST AND THE EAST

Purpose of the article. This article conceptualizes diplomacy in diachronic as a political practice of negotiating peace, trade, and war through standardized communications with other foreign policy actors. It is assumed that although the forms and conditions for the implementation of diplomacy changed over time, the foundations of such interaction were developed in ancient times in numerous and diverse networks of contacts and exchanges not only of large and small proto-states of the world, but also between fractions, parties, aristocratic unions, trading companies. **Methodology.** Historical-logical and systematic methods of analysis are used to clarify the origins of the phenomenon of diplomacy as a mechanism of "international relations", "external relations", trade of the elite of Axum. **The scientific novelty** consists in positioning the diplomacy of the Aksumite kingdom as a mechanism for resonating the social dimensions of human existence (spirituality, culture, economic and political interests) of ancient Rome, Byzantium in the synergistic effect of the further development of communications of the East and the West. **Conclusions.** During its heyday, the kingdom of Aksum was the most prominent and important example of the African proto-power. During this period Aksum kingdom made the greatest contribution to the history of mankind. Facts from the eventful history of Axum, his political and commercial influence, active participation in world politics of that time allow us to speak of the outstanding role of Aksum in world history. Aksum kingdoms' elite had strong ties with the peoples of Tropical Africa, the high civilizations of the Mediterranean, the population of the Nile Valley, South Arabia, the Persian Kingdom (including Mesopotamia), India, Ceylon and other distant countries. The multi-vector policy of the Aksumite elite was a product of a long historical development in conditions that are significantly different from the conditions in which civilizations of Europe and Asia developed.

Key words: religion diplomacy, principle of continuity of diplomacy, Byzantium and Aksum.

Кости́ря Інна Олександрівна, доктор політичних наук, професор, завідувач кафедри міжнародних відносин Київського національного університету культури і мистецтв

Походження сучасної дипломатії: Аксум, Сирія та Візантія між Заходом і Сходом

Мета дослідження. У статті концептуалізовано дипломатію в діяхронії як політичну практику переговорів щодо питань миру, торгівлі та війни через стандартизовані комунікації з іншими акторами зовнішньої політики.